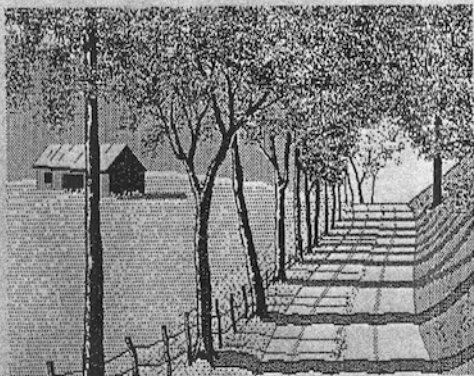


USING THE QUILL - A Beginner's Guide -

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& Simon Avery



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SIMON'S PROGRAMMING HINTS



Introduction

The Quill is a very useful utility for writing adventure games. It compiles text adventures, although using another utility produced by the same company, Gilsoft, you can add graphics to your games. Personally, I prefer not to see graphics in most adventures, but this is purely my own opinion. Many people do. Because I don't use the Illustrator, I can't give you advice on using it.

Upon loading the Quill, you are confronted with the first menu. There are two main menus which can be switched by pressing T. I will try to explain each of the sub menus in the order that they appear on the main menu.

Firstly however, you must plan your adventure on paper. Some people claim to be able to write an adventure just from memory, but I find it infinitely preferable to write the outline on paper first. This is also useful as a reference point when bug-hunting the finished adventure, but more of that later.

A plot is the first thing to give consideration to; try not to make it the usual Kill Dragon/Rescue Princess type scenario. Science Fiction, Fantasy, Atmospheric, Humorous, Present day, Magical are all some basic themes.



Draw a map, giving each location a number (starting from 1) and a rough description. Don't worry about putting all the detail into the text yet as you can fill that in when you come to write it into the computer. Next, plan all your puzzles, objects needed for each puzzle, conditions etc. Then, fill several sheets of A4 lined paper with your messages. Start off with 0 and you go right through to 254. Also, write down and number a list of objects, giving the description, the start location (where the object is placed at the start of the game).

When you've got your adventure pretty well worked out on paper, you can turn on the computer and load up Quill.

A - Vocabulary

Type **P** to see what is already in the list and jot down on a piece of paper the numbers of each separate word.

e.g.

VOC. NO.	WORD
109	Examine
109	X
105	R
105	L
105	Look
200	Goblin

Now you'll notice that some of the numbers are the same, despite having different words allocated to them. If two or more words share the same number, then the Quill will assume that the words are synonyms; that is that they mean the same thing, as in **Rede** (redescribe), **R**, **Look**, and **L**. The **L** is used in many adventures as an abbreviation of **LOOK** to make things easier for the player.

Another thing of note with the Quill's parser (that is the way it read the player's input) is that it only understands the first four letters of a word. So instead of typing in **GOBLIN**, you only need to type in **GOBL**. This applies both to writing the adventure and also to playing it.

B - Message Text

Again, pressing **P** will show you that only one message is present:

0 I see nothing special

You can now enter in all the messages and responses in your adventure. To give an example:

1 You notice that something has been hidden underneath the roundabout.

To insert each message at the sub-menu, type **I** followed by **enter**. The message

number will appear at the top left of the screen, leaving the rest of the screen free for your use. This would be given in response to the player typing in **Examine Roundabout** during play if you were at location 5.

A nice way to give your adventures an extra polish is to give messages to silly things, like **Examine Me** or **Sleep** or **Sit** or **Kiss Dragon!** Obviously the latter would result in serious re-arrangement of your features; a funny comment like "The Dragon is not my type!" or "Not on the first date!" would earn a laugh if the player is getting frustrated at not being able to solve a puzzle. Humour has a part to play in nearly all adventures. If the player is really steeped in atmosphere and gets a response that might not otherwise sound funny, it is almost guaranteed to produce an outburst from the player.

As with most editor commands on the Quill, typing **A n** will edit the message or whatever, where **n** is the message/location etc number.

C - Location Text

The start of an adventure on the Quill begins at location 0. So, to give your game the professional touch, make location 0 a title page. You may find that you will need more than one location to put all the information in; you should then use location 1 as well. Type in a brief summary of the plot and maybe some special commands as well as the adventure name and your own name as the writer.

Read the map that you first drew and enter the description for each location. Don't forget to mention the exits from each room, but try to mention them in the description.

Again, to insert a location description, type **I** followed by **enter**.

e.g.

You are on a roundabout. You can leave the roundabout by going west.

rather than,

Exit, West

It takes up more memory, but is easier to the eye when playing.

D - Movement Table

This is where you get to put in the connections from each location to the next one. Type **P** and you will see that there is a list of all your locations (by number only).

To edit these, type in **A** followed by the location number you wish to edit. For an example, let's say we are at the Park with exits North to location 4 and South to location 8.

e.g.

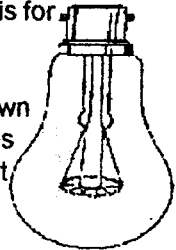
A 6 (The Park) (enter) *The N and S are synonyms for North and South etc.*
N4 S8

You can use any word that is contained in the vocabulary like IN, OUT, CLIMB etc.

E - Object Text

Again, type **P** to see what is already contained in this database. You will see that object 0 has been listed as A SOURCE OF LIGHT. This is for anything that could be used as illumination in dark caves etc.

Use the **A 0** command (amend 0) to change this to your own description, like a Torch, Map or whatever. The source of light has to be numbered at 0 or Quill will not recognise it. If you don't want a source of light, simply ignore it. Insert all text for each object.



e.g.

1 A Goblin.

Also, if you intend to have a monster or something that would stop the player going a certain way until it was out of the way, insert that as an object too.

e.g.

2 A nasty Goblin blocks the way West.

I will explain about that a little later on.

F - Object Start

This is to tell the Quill where each object starts at the beginning of each game. So if A bottle of beer starts at location 6 (The Park) you must type;

I 4 6 (insert: object number: start location)

If the object is to be carried at the beginning of each game, type;

A n 254

where n is the object number, if the object is to be worn at the beginning of each game, type;

A n 253

where n is the object number.

If an object is not available at the start of the game, perhaps you have to buy it, or swap it etc, then ignore this table for that object. Quill automatically assumes number 252 which is "Not Created".



G - Event Table

This is where you must enter the game inputs. This is the bit which confuses most people. Basically, for every command that the player will, or even might type, you must insert that command and tell the computer what to do if the player types that.

Firstly, some of the usual commands that are found in most adventures:

I L _

(insert, L (look)), _ the line command (press shift then 0 at the same time) tells the Quill not to expect another word).

Press **enter**, then type in the following:

DESC DONE (enter)

This may already be in the event table when you start, so check that you need to do it.

The DESC command means simply, DESCRibe (the current location) while DONE tells the Quill that you have finished with that command. If you don't put DONE, then the Quill will search for another command under the same name with some possible confusing consequences.

I X _

This is another command which will operate if the player tries to eXamine something that you haven't put a message for.

Type **MESSAGE 0 DONE** so it will display the "I see nothing special" message. A lot more professional than getting "I can't" message.

I GET _ AUTOG OK

If you have entered the correct object word in submenu S then the Quill will automatically pick up the object and display the OK prompt.

I DROP _ AUTOD OK

Same as above, but drops the object if it is carried.

I X SWORD PRESENT 2 MESSAGE 28 DONE

Examine sword, if sword is here (PRESENT 2) it will display the examine sword message (MESSAGE 28) before ending (DONE).

I I _ INVEN DONE

Displays an inventory (INVEN) which list all the objects that the player is currently carrying or wearing.

Right, now we want a Goblin blocking our way south at one location (let's call it location 4). If you entered the Object Start correctly, when the player reaches location 4, the Goblin will be there. So, how do you get rid of him?

I W _ AT 4 PRESENT 1 MESSAGE 6 DONE

At location 4 it checks if the Goblin (object 1) is actually there; if so it prints message 6 which would be something like "The nasty Goblin jumps in your way preventing you from going south." Before ending that command with DONE.

Having done this, we must also make sure that you can go west when our friend is no longer there, to do this type:

I W _ AT 4 ABSENT 1 GOTO 6 DESC

Checks you are at location 4, makes sure the Goblin is out of the way (absent 1) then moves the player to location 6 (south from 4. On your map) before DESCRibing location 6.

Right, now to get rid of the Goblin. Let's say we'll kill him with the sword (object 2).

**I KILL GOBL PRESENT 1 CARRIED 2 DESTROY 1 MESSAGE
5 DONE**

Checks that the Goblin (object 1) is actually there (present 1) and that you are carrying the sword (object 2) before removing object 1 (the Goblin) from play and printing the "You plunge the sword through the Goblin's heart, killing him instantly." (message 5).

Although the above is all you actually need, it adds greatly to the game if you put in other commands using the same input KILL GOBL.

I KILL GOBL ABSENT 1 MESSAGE n DONE

Prints the message n, "There's no Goblin here".

I KILL GOBL PRESENT 1 NOTCARR 2 MESSAGE n DONE

Ok, the Goblin is there but you have no sword so it will print the message "You try to kill the Goblin with your bare hands, but he just laughs at your feeble antics".

You could also put in other messages such as trying to kill him while the player is not carrying the sword, but may be carrying some other weapon, let's say a Bazooka just for arguments sake!

**I KILL GOBL PRESENT 1 NOTCARR 2 CARRIED x MESSAGE
n DONE**

If you go back to the vocabulary and insert SHOOT at the same number as KILL it would also accept SHOOT GOBLin although the player could also SHOO GOBL whilst they were carrying the Sword which isn't very good English. If you didn't want this to happen, insert SHOOT at a different vocabulary number and repeat the above responses under SHOOT GOBL.

e.g.

I SHOO GOBL PRESENT 1 CARRIED x MESSAGE n DONE

Notice I've lost the NOTCARR command as it is no longer needed. The message for this or the above could be something like; "That's not very sporting!" Also another point to ponder with this situation would be "would there be a body?" If shot with a Bazooka, there wouldn't be a lot left but if you wanted to hide an object upon the dead Goblin then insert the following under the first KILL GOBL command:

SWAP 1 3

This swaps the live Goblin (1) for a dead Goblin (3) which can be then searched. Say you did this and you wanted the player to find, say, a Purse. Create an object Purse (object number 14) first then we shall use what is called a Flag.

**I X GOBL PRESENT 3 ZERO 11 CREATE 14 GET 14 MES
SAGE n SET 11 DONE**

Checks the dead body is there, you could have another routine for examining the live Goblin. Zero checks that the flag number 11 is clear before creating the purse and then taking it. SET 11 sets flag 11 so that you can only find one purse. The message would be something like this: "You find a large purse on the Goblin's body which you take." If you didn't want to take the purse, just delete the GET 14.

Another way of dealing with this problem would be to get rid of the dead body as soon as you've found the purse. This leaves the flags clear for use with something else (Useful since Quill doesn't have many flags spare).

**I X GOBL PRESENT 3 SWAP 3 14 GET 14 MESSAGE n
DONE**

Checks that the goblin is present then swaps the body for the purse and taking it. The message would read something like: "The Goblin disappears in a puff of blue smoke after you search him and find a purse"

H - Status table.

This is where the computer goes after every turn and checks for conditions that may apply. You enter the commands in much the same way as you do in the event table, but the first two words, like EXAM GOBL are ignored. To make things easier, the best way is probably just to enter I __ for each item. It is completely possible to write a playable adventure without having to use this table at all, but it really does make things easier and also allows for some 'extra' touches.

Right, if you remember, we left location 0 for the introduction and title screen. Since we don't want this to disappear as soon as the player starts, or to be left there without being able to move, you need one command like this:

I __ AT 0 ANYKEY GOTO 1 DESC

This checks that you are at the start (all adventures start at location 0) then after it is described, prints the ANYKEY prompt then goes to location 1 and describes it.

Do we want a message in the adventure that appears once in the game? Something like "Your scalp prickles as you feel eyes looking at you." To do this, type:

I __ , EQ 31 x MESSAGE n DONE

The EQ 31 x bit comes up when the turn count (held in flag 31) reaches the turns count equals the number (x) then prints the message n.

To explain a bit further, say you want the message to be displayed 100 turns into the game (a turn happens whenever the player presses enter) you change it to EQ 31 100.

If you want a series of messages to appear if the player is carrying a certain object. (as in Magician's Apprentice when you carry the club). Don't use a object word for the object, instead enter the following in the event table (G).

I GET CLUB PRESENT n GET n SET 5 OK

The present and get commands should explain themselves but the SET command operates on the fifth flag, which if you look in the manual shows that it is one of three that decreases each turn. To get this to print one of several messages enter the following in the Status table.

I _ _	EQ 5 1 SET 5 DONE
I _ _	EQ 5 200 CARRIED 7 MESSAGE a DONE
I _ _	EQ 5 150 CARRIED 7 MESSAGE b DONE
I _ _	EQ 5 100 CARRIED 7 MESSAGE c DONE
I _ _	EQ 5 50 CARRIED 7 MESSAGE d DONE

The first one makes sure that the loop as it is called, continues counting down to 1 where it is set again. The second to fifth ones print the different messages (a-d) when flag 5 equals the amount shown. Remember though, if you delete the object word, make sure you put in a DROP command in the event table as well as a GET command if the object is allowed to be dropped.

I - Save Database

Does just that, use it as often as possible, at least once for every 1 or 2k of code typed in. This can avoid some frustrating moments.

Make sure you don't press it in mistake for K when you start a programming session. I lost an almost complete adventure once when I loaded up, pressed I because my fingers had got used to saving the database and wrote over the game code with the startup code. Not content with doing this once, I then did it again thinking that I had got a bad load and failed to load the program when in fact I had written over it. So this then erases the BAKup file as well. Strong words could be heard at quite a distance. It sounds silly, it is silly, but it shows what can happen if your mind is on other things.

J - Disc/Tape



Flips the complete control between disc or tape. One point to note for budding authors, is that to save yourself a few quid, buy the cassette version of Quill if you don't already have it. The program is unprotected and transfers without problem to disc. Only one problem with Quill though, and Quilled

adventures created with version AO5 of Quill (save game position to disc option) will not work with ROMDOS. Early versions, AO1 will. Not a problem really, but if your copy of Quill doesn't work, unplug the Rombox, or anything else similar and try again. Multiface II and the DkTronics 64k rampack don't cause any problems.

K - Load database

Self explanatory.

L - Test adventure

Use this to try out your game when it is complete. You can almost guarantee to find numerous bugs which will need sorting out. If all else fails, drop me a line and I'll try to help out. The details are at the end of this section. You can return to the Quill menu at location 1 by pressing escape and at any other time by typing Quit.

M - Save adventure

Use this to save the completed game once all bugs/spelling mistakes are corrected. Don't forget to keep a back-up database as well as there is no way to load a saved adventure back into Quill.

N - Cat

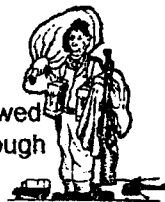
Catalogues either a tape or disc depending on which one is selected.

O - Bytes spare

Use this whenever you save your database to check how much memory is left. One byte roughly equals one character of text.

P - Objects conveyable

This simply tells the computer how many object the player is allowed to carry in the game. You can limit it anywhere between 0-255 although setting it to 0 makes it pretty difficult to play the game!



Q - Permanent colours

Tells the computer which colour you would like your screen and inks. Play around with the different values until you find a match that is both pleasing and restful to the eye while remaining easy to read. Beware of setting PEN 0 at the same value as PEN 1 as your text will disappear!

R - Systems messages

These are the messages displayed by the computer in response to certain actions by the player. Type **P** to print them all then **A n** where **n** is the number to amend any message which you may not like. A good feature offered by Quill is the ability to offer a choice of four prompts (system messages 2-5) which you can alter to your own if you wish which is a lot less boring than the usual 'What now?' prompt offered in some utilities.

S - Object word table

This table is used to tell the computer which words to associate with what object in the auto commands such as **AUTOG** (auto get). Simply type **A object number object word**.

e.g.

A 2

SWORD

This is to associate the word **SWORD** with object 2. Repeat this with all the objects (press **P** to list the object numbers) with the exception of those which you want a separate **GET/DROP** command for or those such as the **Goblin**. Leave those blank.

Also, if an object cannot be got, for example a **Dragon** was guarding a **Gold bar**, you use the event table. Let's say for now that object 8 is the **Dragon** and object 15 is the **gold bar**. Message 71 is something like "The **Dragon** stops you picking up the gold bar". Type in the following under '**G**' on the main menu.



**I GET GOLD
I GET GOLD**

**PRESENT 8 PRESENT 15 MESSAGE 71 DONE
PRESENT 15 ABSENT 8 GET 15 OK**

I DROP GOLD CARRIED 15 DROP 15 OK

The drop command has to be inserted when an object word is missed out otherwise the player will not be able to drop an object that he is carrying.

One other point to note with object words. No two objects can share the same word. For example, say there are two torches, an unlit one and a lit one. You have to use the event table for both getting and dropping both of them. It's a bit long-winded but otherwise the computer will respond to the command GET TORCH with "I don't see that here". And will refuse to drop it. You can of course ignore all object words and put a GET/DROP routine in the event table but this uses more time, and also, more memory.

T - Switch menus.

Pressing this when you are on one of the two main menus will switch display from one to the other.

£ - Return to basic.

Be very careful with this, it offers no second chance, any datafile in memory will be wiped clean as Quill performs a soft reset. (that is the same as pressing the CTRL, SHIFT AND ENTER keys together).

Finally

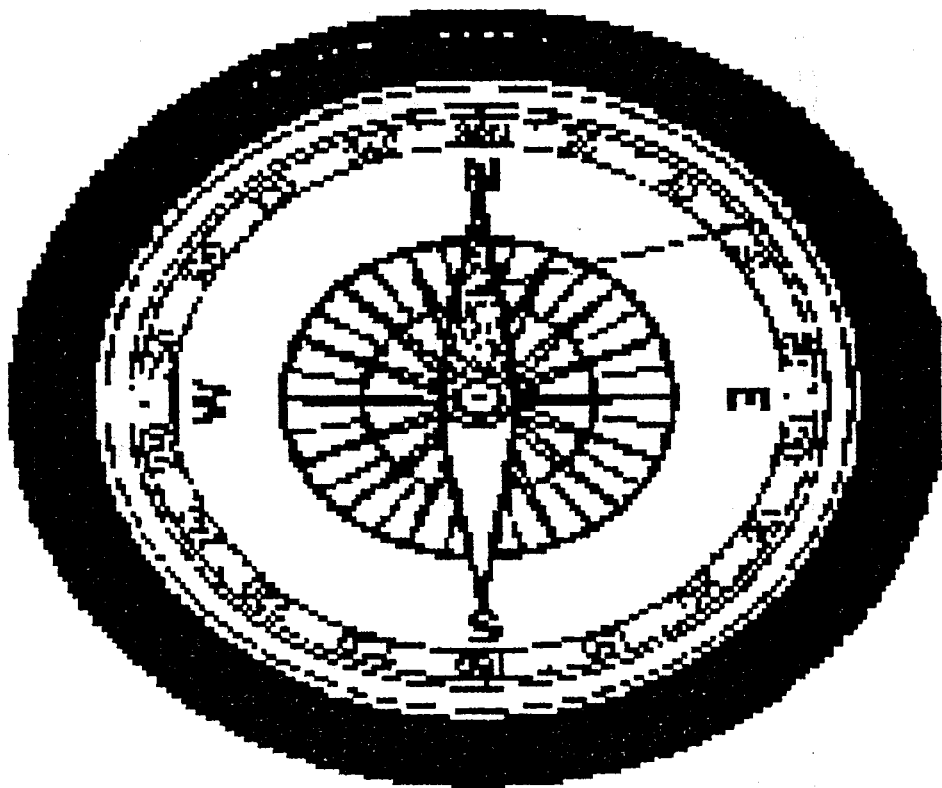
There! I hope to have made this guide as easy to understand as possible, but I tend to get carried away sometimes and drone on and on. If there are any points that you are a little unclear about then either drop me a line at:

Simon Avery (AFIO)
Hamlyn's Cottage,
Old Exeter Road,
Chudleigh
South Devon
TQ13 0DY

When you have written an adventure, and taken as many of the bugs out as you

can, then why not send it to someone? The Public Domain is a very good way of getting your name known in the adventure scene before you release a commercial game. Please remember to enclose a stamped, self-addressed envelope if you send a letter or tape/disc to someone asking for help.

Good luck in writing your adventure, and may you always have that sword when you meet a nasty Goblin!



PLAYTESTING



Every playtester has his or her own way of doing things. In order to give you the best advice. Apart from myself, I have asked two other playtesters to give their opinions on playtesting. One of them wishes to remain anonymous for his or her own reasons, I wish to take this opportunity to thank the playtester for the donation of his/her opinions.

You will notice that some of the points raised are similar this only goes to emphasize the importance of the subject mentioned. In some other points they differ, you have to choose in the end which you prefer to do!

There are no golden rules that are set down when playtesting, normally just common sense! The following advice given in the next few pages are personal opinions given through experience of playtesting adventures.

Playtesting

By Debby Howard

Once you have finished programming your adventure, it is always a good idea to get it playtested. What is the point of spending all that time programming an adventure to have it reviewed badly by other adventurers because of a few mistakes?

Each playtester has his or her own different way of playtesting an adventure. Here I am attempting to highlight what I have personally experienced while playtesting. However I must point out that it is my own personal opinion and not those of all playtesters. It is always advisable to have your adventure playtested by at least 3 different people.

Playtesting involves someone other than you playing the adventure to see if there are any bugs or spelling errors, and believe me they can happen. Once I wrote an adventure where I forgot a whole line of my address, I didn't notice it, although I must have looked at it loads of times whilst programming and testing the adventure. It wasn't until I sent it to a playtester that this mistake was pointed out to me. Sometimes you are just too familiar with the adventure to notice such things.

Right, so now we've agreed that a playtester is needed. Your next problem is to find people willing to playtest for you, where to find them, what they expect from you and what you can expect in return.

Unless you are pretty well involved in the adventure world and know lots of adventurers, finding someone to playtest your adventure can become a bit of a problem. Try looking in the latest Amstrad (or whatever your make of computer may be) magazines, they should have an adventure column giving names and addresses of people who have played and completed adventures and are willing to help those who are having problems. This is a good place to start. Also check out the latest adventure-based fanzines, there might be someone there who will help you find a playtester.

Now you have a name and address, it is important that you follow the Playtesting etiquette.

Write to the adventurer making sure that you enclose a self-addressed stamped

envelope asking them politely if they would be kind enough to playtest your adventure, if not could they recommend someone. Don't assume that they will do it automatically for you, many adventurers are busy doing other things and may not have the time, so don't send them a disc or tape before previously asking them. If they are agreeing to playtest for you ask then whether they like a solution and map or tips, also ask them if they would prefer the adventure to be on a disc or tape.

Once you have had a reply and you have got someone to agree to playtest for you, you can expect them to do a few things for you.



What A Playtest Can Reveal And Playtesting Tips

Spelling Mistakes

From the most obvious spelling mistake such as letters being placed the wrong way round e.g. Boko (meant to be Book), this is easily done when you are typing in especially if it is a long block of text. To a lack of knowledge on a particular word. It is always handy to use a dictionary when using words that you are not sure of.

Misplaced Commas

It's quite easy to misplace a full stop, semi colon, colon, comma etc in the message text or location descriptions.

Phrases

Sometimes a sentence looks better if changed a little bit, or rephrased.

Don't assume that a playtester can point out the corrections needed in the above three points, not everyone is good at the English language. However if you have a printer you can print up the location descriptions and messages text and ask someone not connected to adventuring but who is good at English to go through it and point out the corrections needed.

A Playtester Should Be Able To Point Out

The General Feel Of The Adventure

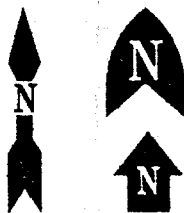
Did it have them hooked or did they find it hard to get into? Some adventures have more atmosphere than others and no matter how good your adventure may be an adventurer will not play it if they find that they cannot get the 'feel' of the game.

Was The Story Line Strong Of Good Enough?

The text for the story line should preferably be included in the adventure, rather than as a BASIC file. Some people don't even bother with that, and the adventurer hasn't got the faintest idea what he is supposed to do. Try and make sure that the story line is interesting and think of something original, but don't go over the top. Two screens of text is quite sufficient to tell a decent story: Do not do the reverse and have only 4 lines on text.

Do All The Location Exits Exit?

Perhaps you made a mistake and put in a exit in the location description that you go, and you can't! This can confuse the player and they can spend hours thinking that they have to solve a puzzle before they can go in that direction, when in truth all it was is a simple typing mistake. Don't put illogical exits in locations just for the sake of it. If you go west, then returning east, you should be back to your original location. I once playtested an adventure in which every location has an illogical exit, in the end I had to return the adventure unfinished because it was just impossible to play. The only exception to this is a maze, or where you are meant to end up at a different location for example if you enter a bus and it starts to move.



Were There Any Bugs That Prevented The Play Of The Adventure?

This is the most common mistake made by the programmer. Sometimes it completely ruins the adventure, so make sure that the game can be played through, by playing it yourself before sending it away for playtesting.

Is The Parser Friendly?

Always try to anticipate what a player will input. You should be able to examine

everything that you can pick up or in some cases see. Try reading the location description; if it mentions, for example, that you are in the middle of a field underneath a tree, then the player should be able to examine the tree. You could put in messages for other things that you are likely to do with a tree, such as climbing it. Some adventurers even allow you to talk, kick, hug the tree etc.

Are The Puzzles Logical?

Sometimes you have to do the most silliest things to solve a puzzle; this can ruin an otherwise good adventure. For example if you have a hammer, it can do three things; remove nails, knock in nails or bash a hole in something. An illogical puzzle will have you standing on the hammer so that you can teleport to another location. You can't do that in real life! So try to make it realistic as possible.

Are There Any Basic Mistakes To Be Found?

The only time that graphics should be included is when you have a particular talent in that direction. Adding pictures to your adventure for the sake of it is pointless and takes up too much memory. Some people don't even like graphics in their adventures and will turn them off as soon as they start playing. The extra memory would be put to better use with extra commands.

Always Try And Cater For These Two Inputs;

SCORE: If you are not going to incorporate score percentage in your adventure, try putting an amusing reply like "You're not playing a football match, get on with the adventure!".

HELP (HINT): Same again if you're not going to have help messages in your adventure, give the player a name and address where they can get help.

Are There Any Major Mistakes To Be Found?

Can you go east over a gap when you don't have the log needed to do this? Can you carry an item that is not meant to be carried, such as an immovable object.

Anything You May Have Forgotten In An Adventure.

When testing out the adventure yourself, read the location descriptions, examine everything, try and do silly things and see what the response is. Pick up everything

and drop them again. If you can create an object by doing something, can that object be created over and over again by doing the same thing? For example if you examine a shelf to find a book, can you then get the book and examine the shelf again to find that the book has been created again. If you have the memory include little touches that will make the adventure more enjoyable. And remember if you have the memory if you can see it you should be able to examine it.

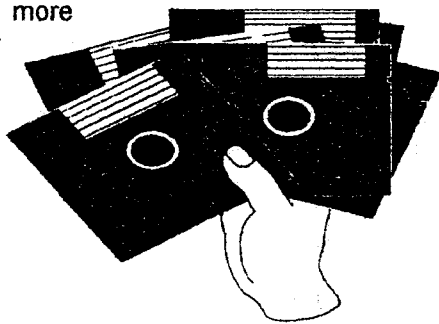
Don't assume that because you have programmed it, everything is perfect: it may look correct in the database but actually playing it can bring a different response than the one you expected.

End Result

When the adventure has been finished and playtested you may wish to distribute it. You can do this yourself or course, but you will have to worry about advertising and selling your adventure. Or you could even donate your game to Public Domain.

There are several software companies at present, depending on your make of computer, look in the latest adventure fanzines to see if there is a distributor of adventures. They will only be too happy to look at your adventure and see if it is worth selling. They normally give you a standard amount of money for every one of your adventures that they sell for you, rather than a bulk payment to obtain the copyright. This of course will have to be discussed between the two of you, each distributor has his (or her) own way of doing things.

Donating to Public Domain will not bring you any revenue, but your adventure will probably reach more people. Some people are quite happy donating their adventures to Public Domain, and in fact some very successful adventure writers have started their "claim to fame" by donating their first few adventures to P.D. Adventurers are more inclined to pay the extra amount of money that software distributors charge, if they are familiar with that persons work. A good example of this is Simon Avery or Ken Bond.



Playtesting

By Simon Avery

Playtesting is a definite must for adventure writers. Since an adventure usually consists of text or text and graphics, it of course consists of a lot of words. Spelling mistakes and typing errors are all too common after you've written a game. Bugs too, make an appearance. Some of the more famous ones include those in Rigel's Revenge and Book of the Dead. Both of these has bugs which prevented them being finished. This is not very good for commercially sold games.

So what do you do after writing your game?

Firstly, play your game through VERY thoroughly, several times. Also, if you're using an adventure writer, try and list all your messages/location descriptions etc. This may make it easier to see any mistakes. When you are satisfied that your game is bug/mistake free, ask someone who is experienced in the adventure field if they will playtest it for you. Some playtesters prefer to see the actual database of the game; It makes it easier to check all the messages.

Always enclose an SSAE when you send your tape/disc to be playtested, with either a solution or a list of puzzles and their answers. The playtester will then play through your game, try to find any mistakes and bugs and will write a report for you. He will also tell you what he thinks of the game, if it is logical and enjoyable. When you get your game back with the report, correct anything that needs doing and send it off again. The playtester may need to see the game several times before he is satisfied and then you can wonder about selling it. If your games come back with reams of mistakes etc, don't be discouraged, do what needs to be done. It will be easier next time. The playtester always likes to be acknowledged somewhere in the game, he does it at no charge so put credit where it's due. Also, if someone else finds a bug or mistake when the game is finished, don't blame the playtester. Nobody's infallible.

Right, so the game's playtested. What now? Obviously, adventures in the Public Domain don't really need to be so thoroughly tested, although they should be playable. Selling your game yourself is tantamount to masochism! Considering the effort involved, it really would be better to ask one of the companies to sell it for you. The major software houses won't touch adventures any more, so send a copy of your game to one of the following to see if they want to market it.

WoW Software, 78 Radipole Lane, Weymouth, Dorset, DT4 9RS.

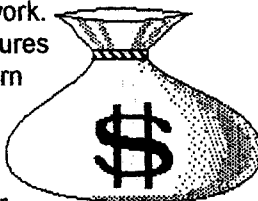
Adventure Workshop, 36 Grasemere Road, Royton, Oldham, Lancashire.

Playtesting By Anon

Once you have finished writing your adventure it is a good idea to have someone playtest it for you before you put it on the market. If you have a friend who is willing to do this for you then by all means let them play your game and give you their comments but you should also consider asking an experienced playtester who knows the type of faults which can occur in writing adventures.

When you are absolutely sure that your game is ready for playtesting please take the time to play it from start to finish to ensure that it is possible to do so! You will presumably have made some alterations to your original ideas and may have used some author's tricks when testing each part. It has been known for a playtester to receive a game which started in the middle! This is also a good time to read everything carefully and try to spot any spelling mistakes or typing errors which you may have made.

Most playtesters do not expect payment for their work. Playtesting is an extension of their love of playing adventures but please enclose, at the very least, a stamp for the return of your tape or disc and make sure that it will cover the extra weight of the playtest report. Also ensure that the jiffy bag you use is large enough to include the report which may be quite bulky! If the playtester is giving a lot of their time for nothing it's unfair to expect them to be out of pocket as well due to the cost of stationery and postage.



Please send some hints for your trickiest puzzles and maybe even for what you consider to be the easy ones - since a playtester with a full workload cannot spend the same amount of time to solve problems as they would if they were just playing a game. If they have to write or telephone for help every time they are stuck in an adventure then precious time is wasted. A good playtester will not play the game from a solution, anyone can do that, but will tackle it in the same way as one on your future customers. This way they will probably approach problems at a different angle from you and will try things you've never even thought of. Some

would appreciate a map others will prefer to make their own as they are playing.

Not all playtesters like mazes so please make sure that you include the correct route in your hints.

After posting your package you will have to exercise some patience until you get your report. Experience has shown that jiffy bags have a tendency to accumulate in the post and arrive six at a time. If you'd like to have an acknowledgement of receipt then follow one author's habit of sending a small stamped addressed envelope so the playtester can let him know that the game has arrived and roughly how long it might be before he gets his report.



When this elusive report does finally reach you don't despair if it's a lot thicker than you'd expected and seems to be full of criticism. That is what you've asked for after all. Hopefully it will be constructive criticism and will enable you to improve on any weak points in your game, provided you've left yourself some spare memory.

Don't be embarrassed if you aren't very good at spelling. Most playtesters will agree that correcting spelling mistakes is the largest part of their work but do try to learn from your mistakes. It can be a bit tedious correcting the same mistakes adventure after adventure.

If you have any timed routines in your game then please allow your playtester some extra moves in the first version to enable them to playtest properly. Playtesting is not just solving the adventure. Everything has to be done at least twice, pulled, pushed, examined, picked up, dropped, eaten etc. and sometimes it is not possible to complete a routine while trying all these so the playtester has to keep reloading a saved position and starting again which can become quite tedious. The timing can easily be reduced for subsequent versions.

You always have the last say as to what should be altered in your game but bear in mind that if a playtester says a certain routine is too easy, too difficult, boring, illogical etc. then other players may well feel the same. It's sometimes difficult for an author to assess a particular puzzle since they know the correct solution.

After doing all the necessary corrections to your datafile you should now repeat the process of playing the game again from start to finish since altering one

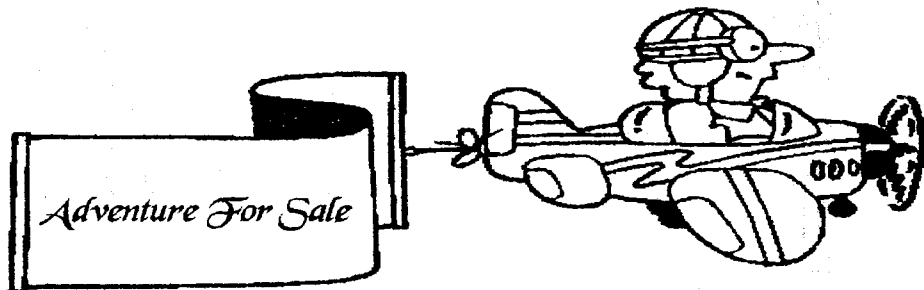
section can lead to errors elsewhere. If you expect the playtester to play several times it's not unreasonable for you to do the same.

Keep sending the improved versions of your adventure to allow the playtester to check alterations made until you are both sure that you are satisfied that you can do no more to improve the game. There is nothing worse than playtesting an adventure, typing a report, sending it off and then hearing nothing. It's also a nice gesture to send a finished version of the game by way of thanks.

If you are writing a multi-part game it might be a good idea to ask the playtester whether they would prefer to receive the game one part at a time. It is sometimes easier to fit a single part into a busy schedule and saves other authors having to wait a longer time. If you do decide to use this method it is a nice touch to include a saved position on your disc for ease of entry into the second and subsequent parts.

If the playtester has a copy of the adventure writing utility which you use you might like to send the datafile of your adventure so that a check can be made of all the messages in case there are responses to obscure inputs which may have been missed. Playtesters are only human and can't be expected to think of everything. That's why you'll never find a playtester guaranteeing that a game is bug free. They know how difficult it can be to track them down. Even although you think you've tried everything there are many different ways of tackling problems and no two adventurers will think alike in their approach to a puzzle.

If you have written a storyline to accompany your adventure send a copy of it with your game and your playtester will gladly proof read it for you. Now is the time to advertise your adventure. Please don't put extra pressure on your playtester by advertising the game in advance in the hope that it will be ready by the time your chosen magazine is published. You never know what delays may occur on your part or the playtester's. If three different authors are all asking for priority then someone is going to be disappointed.



Example Adventure

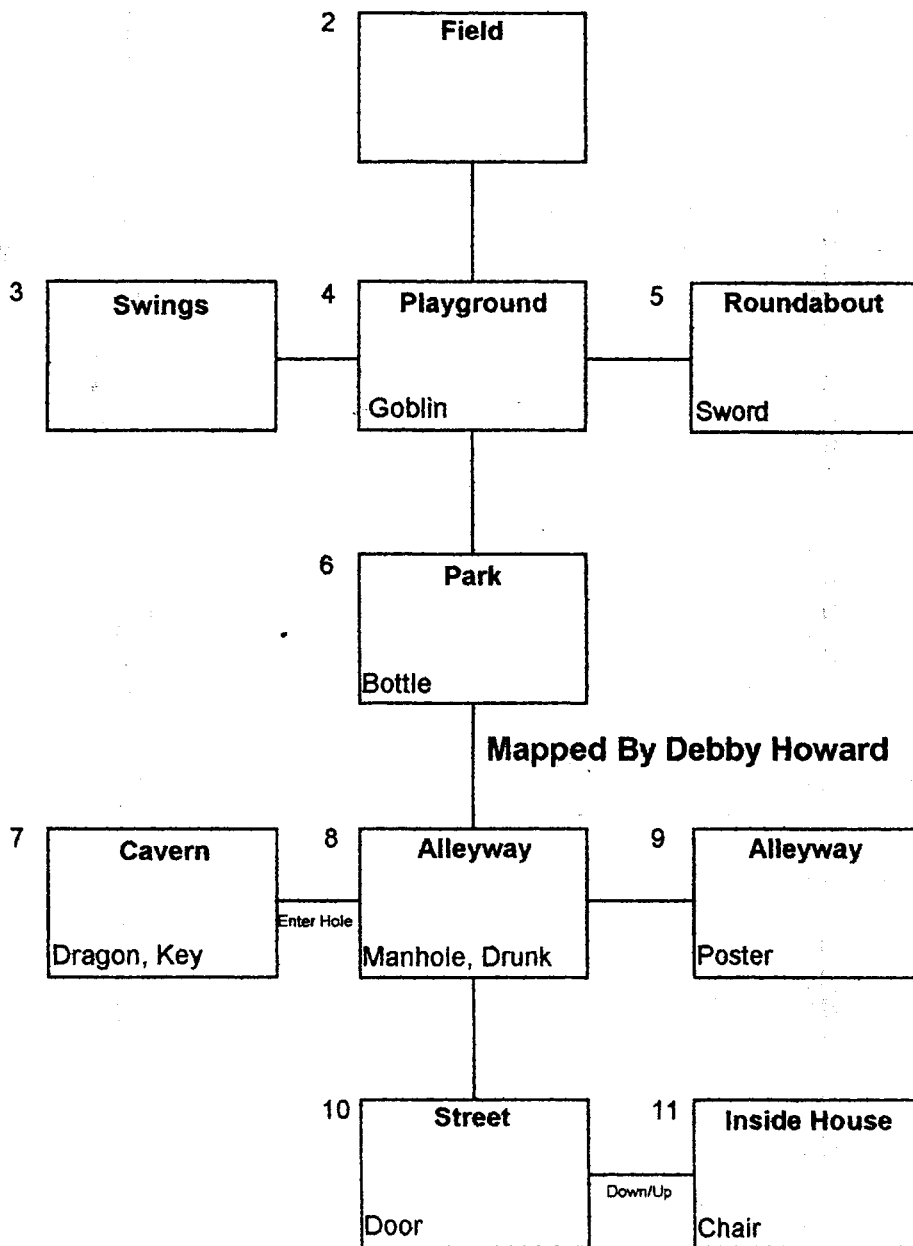
In order to understand more of how the Quill database works I have written a small example adventure that you can type in yourself. Practical experience is always the best teacher when it comes to trying to understand something.

Once you have typed in the example adventure, why don't you try to alter things slightly to see how it works? Or maybe you could expand the adventure to make it even bigger?

This adventure is in the Amstrad Public Domain, if you want a copy of the original adventure, and you don't know any Public Domain's, get in touch (with a self-addressed stamped envelope). And I will send you details.



Example Adventure Map



Example Adventure Written By Debby Howard

The Full Solution

South, play on roundabout, examine roundabout, get sword, west, kill goblin, south, get bottle, south, give bottle to drunk, east, examine wall, get poster, examine poster, lift manhole, enter hole, examine dragon, get key, enter hole, south, unlock door, sit on chair.

Example Adventure Datafile

The following adventure has been written to give you some practical experience of programming the Quill. The information given is exactly how you would see it if you were to type "P" when in an option.

Remember don't forget to save the database at regular intervals.

Location Text

Location 0

The Example Adventure By Debby Howard

This fully playable demo has been written in conjunction with Simon Avery's book "Using The Quill - A Short Guide". It's intention is to show the programmer how a Quilled adventure looks like using many facilities the Quill can offer.

Type INFO for more information.

This adventure is copyrighted to Dragonsoft.

Location 1

The Scenario

You are Simon and you have managed to lock yourself out of your home by losing your front door keys.

Your task is simple; find your keys and return to (and enter) your house to finish the adventure.

However, things are not as simple as that in the adventure world and you have to overcome many obstacles before obtaining the keys.

Good Luck! And may all your locations have exits.

Location 2

A Field

You are standing in the middle of a field. To the south you can see a large playground.

Location 3

The Swing

You are sitting on a swing. A faint gust of wind touches your face and pushes the swing forward slightly.

Location 4

Playground

Although it is the middle of the day, the absence of the children seems rather suspicious. To the west you can see a swing, to the east a roundabout. Other exits are north and south.

Location 5

Roundabout

You are on the roundabout. You can leave the roundabout by going west.

Location 6

The Park

You are walking along a pathway in the park. You can go north to the playground or south to an alleyway.

Location 7

Cavern

Although it is quite dark, you can just see that the cavern is roughly circular and appears to have no exits apart from the one you came in by.

Location 8

Alleyway

You are standing in an alleyway. You see that it continues east. You can go east, north and south.

Location 9

Alleyway

You are at a dead end. There is a 6' brick wall preventing you going any further. The only way out is the way you came in. A drunken man is in the corner drinking a bottle of beer.

Location 10

Street

You are standing outside your house. You can see your front door.

Location 11

Inside House

You are inside your house, at last! There is a chair in the middle of the room, other

than that the room is very sparse.

Movement Table

Location 0

Location 1

Location 2 S to 4

Location 3 E to 4

Location 4 N to 2

Location 5 W to 4

Location 6 S to 8 N to 4

Location 7

Location 8 N to 6

Location 9 W to 8

Location 10 N to 8

Location 11 D to 10

Object Text

Object 0 A source of light.

Object 1 A Goblin.

Object 2 A sword.

Object 3 A dead Goblin.

Object 4 A bottle of beer.

Object 5 A manhole.

Object 6 A hole in the ground.

Object 7 A key.

Object 8 A Dragon.

Object 9 A poster.

Object 10 A drunken man.

Object 11 A picture of St. George.

Object 12 An empty bottle.

Object 13 A chair.

Object Start Location

Object 0 not created

Object 1 at location 4

Object 2 not created

Object 3	not created
Object 4	at location 6
Object 5	at location 8
Object 6	not created
Object 7	not created
Object 8	at location 7
Object 9	not created
Object 10	at location 8
Object 11	not created
Object 12	not created
Object 13	not created

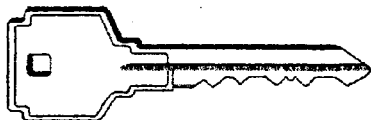
Vocabulary

Notice how some words mean the same thing, for example you can refer to the BOTTLE OF BEER as bottle or beer.

N	1	(NORTH)
NORT	1	(NORTH)
S	2	(SOUTH)
SOUT	2	(SOUTH)
E	3	(EAST)
EAST	3	(EAST)
W	4	(WEST)
WEST	4	(WEST)
NE	5	(NORTHEAST)
NW	6	(NORTHWEST)
SE	7	(SOUTHEAST)
SW	8	(SOUTHWEST)
U	9	(UP)
CLIM	9	(CLIMB)
ASCE	9	(ASCEND)
D	10	(DOWN)
DOWN	10	(DOWN)
DESC	10	(DESCEND)
SWOR	20	(SWORD)
BOTT	21	(BOTTLE OF BEER)
BEER	21	(BOTTLE OF BEER)
LID	22	(MANHOLE)
MANH	22	(MANHOLE)



KEY	24	(KEY)
POST	25	(POSTER)
PICT	26	(POSTER)
G	100	(GET)
GET	100	(GET)
TAKE	100	(GET)
LIFT	100	(GET)
DR	101	(DROP)
DROP	101	(DROP)
REMO	102	(REMOVE)
WEAR	103	(WEAR)
I	104	(INVENTORY)
INVE	104	(INVENTORY)
R	105	(REDESCRIBE)
L	105	(REDESCRIBE)
REDE	105	(REDESCRIBE)
Q	106	(QUIT)
QUIT	106	(QUIT)
STOP	106	(QUIT)
SAVE	107	(SAVE)
LOAD	108	(LOAD)
X	109	(EXAMINE)
EXAM	109	(EXAMINE)
PLAY	110	(PLAY)
KILL	111	(KILL)
STAB	111	(KILL)
IN	112	(ENTER)
GO	112	(ENTER)
ENTE	112	(ENTER)
KISS	113	(KISS)
KICK	114	(KICK)
UNLO	115	(UNLOCK)
GIVE	116	(GIVE)
PUSH	117	(PUSH)
JUMP	118	(JUMP)
TALK	119	(TALK)
SIT	120	(SIT)
OPEN	121	(OPEN)
DRIN	122	(DRINK)
GOBL	200	(GOBLIN)



ROUN	201	(ROUNABOUT)
SWIN	202	(SWING)
HOLE	203	(HOLE)
WALL	204	(WALL)
FIEL	205	(FIELD)
PATH	206	(PATH)
ALLE	207	(ALLEYWAY)
DOOR	208	(DOOR)
DRAG	209	(DRAGON)
CAVE	210	(CAVE)
GRAS	211	(GRASS)
POTH	212	(POTHOLE)
MAN	213	(DRUNKEN MAN)
DRUN	213	(DRUNKEN MAN)
CHAI	214	(CHAIR)
BRIC	215	(BRICK)
INFO	216	(INFORMATION)
HELP	217	(HELP)
HINT	217	(HINT)



Event Table

S _	Conds	AT 4	By typing S or SOUTH at location 4 if object 1 is not there (absent GOBLIN) then goto location 6, and then reDESCRibe the location.
	Acts	ABSENT 1 GOTO 6 DESC	
S _	Conds	AT 4	By typing S or SOUTH at location 4 if object 1 is there (present GOBLIN) then print message 6.
	Acts	PRESENT 1 MESSAGE 6 DONE	
S _	Conds	AT 8	By typing S or SOUTH at location 8 if object 10 is there (present A DRUNKEN MAN) print message 24.
	Acts	PRESENT 10 MESSAGE 24 DONE	
S _	Conds	AT 8	By typing S or SOUTH at location 8 if object 10 is not there (absent A
		ABSENT 10	

	Acts	GOTO 10 DESC	DRUNKEN MAN) goto location 10, and then reDESCRibe the location.
E _	Conds	AT 8 PRESENT 10	By typing E or EAST at location 8 if object 10 is present (A DRUNKEN MAN) print message 24.
	Acts	MESSAGE 24 DONE	
E _	Conds	AT 8 ABSENT 10	By typing E or EAST at location 8 if object 10 is not there (absent A DRUNKEN MAN), goto location 9 and reDESCRibe the location.
	Acts	GOTO 9 DESC	
E _	Conds	AT 4	By typing E or EAST at location 4 goto location 5 and print message 2 then display the "Press anykey" message and reDESCRibe the location.
	Acts	GOTO 5 MESSAGE 3 ANYKEY DESC	
W _	Conds	AT 4	By typing W or WEST at location 4, goto location 3 print message 2 and then display and act on the "Press anykey" message, reDESCRibe the location.
	Acts	GOTO 3 MESSAGE 2 ANYKEY DESC	
U WALL	Conds	AT 9	By typing U WALL or CLIMB WALL at location 9 print message 58 and then display and act on the "Press anykey" message, reDESCRibe the location.
	Acts	MESSAGE 58 ANYKEY DESC	
G SWOR	Conds	AT 4	By typing G SWOR or GET SWORD at location 4 if object 3 is there (present A DEAD GOBLIN) print message 29.
	Acts	PRESENT 3 MESSAGE 29 DONE	
G BOTT	Conds	PRESENT 4 GET 4 SET 5 OK	By typing G BOTT or GET BOTTLE if object 4 is present (A BOTTLE OF BEER) get object 4, Flag 5, a countdown flag, equals 16. This is for the messages later on. More details in the system table.
G LID	Conds	AT 8	By typing G LID or GET LID at location

	Acts	ZERO 11 MESSAGE 7 CREATE 6 ANYKEY SET 11 DESC	8 it checks to see that flag 11 hasn't been set. It then prints message 7 and creates object 6 (HOLE IN THE GROUND). It then displays and acts on the "Press anykey" message, and then set flag 11 so that you can't GET LID more than once. It then reDESCribes the location.
G LID	Conds Acts	PRESENT 5 MESSAGE 46 DONE	By typing G LID or GET LID if object 5 is present print message 46.
G I	Conds Acts	INVEN	By typing G I or GET INVENTORY there are no conditions so just display inventory.
G GOBL	Conds Acts	AT 4 MESSAGE 38 DONE	By typing G GOBL or GET GOBLIN at location 4 print message 38.
G HOLE	Conds Acts	AT 8 MESSAGE 60 DONE	By typing G HOLE or GET HOLE at location 8 print message 60.
G _	Conds Acts	AUTOG OK DONE	By typing G (an object) or GET (an object) then automatically get that object (if it is there) then print "OK", there are no conditions required.
DR BOTT	Conds Acts	CARRIED 4 DROP 4 OK DONE	By typing DR BOTT or DROP BOTTLE if it is carried (object 4) then drop it, and then print the message "OK"
DR _	Conds Acts	AUTOD OK DONE	By typing DR (an object) or DROP (an object), automatically drop that object (if you have it) then print "OK". There are no conditions required.
I _	Conds Acts	INVEN	By typing I or INVENTORY it will print a list of what you are carrying, there are no conditions required.

R _	Conds Acts	DESC	By typing R or REDESCRIBE then redescrbe the location, there are no conditions required.
Q _	Conds Acts	QUIT TURNS END	By typing Q or QUIT then quit, print the amount of turns you have taken and end the program. There are no conditions required.
SAVE _	Conds Acts	SAVE	By typing SAVE then save, there are no conditions required.
LOAD _	Conds Acts	LOAD	By typing LOAD then load. There are no conditions required.
X SWOR	Conds Acts	PRESENT 2 MESSAGE 28 DONE	By typing X SWOR or EXAMINE SWORD if object 2 is present (A SWORD) print message 28.
X BOTT	Conds Acts	PRESENT 4 MESSAGE 37 DONE	By typing X BOTTLE or EXAMINE BOTTLE if object 4 is present (A BOTTLE OF BEER) print message 37.
X LID	Conds Acts	PRESENT 5 MESSAGE 18 DONE	By typing X LID or EXAMINE LID if object 5 is present (A MANHOLE) then print message 18.
X KEY	Conds Acts	CARRIED 7 MESSAGE 31 DONE	By typing X KEY or EXAMINE KEY if object 7 is carried (A KEY) then print message 31.
X POST	Conds Acts	CARRIED 5 MESSAGE 19 SWAP 9 11 DONE	Bytyping XPOST or EXAMINE POSTER if object 9 is carried (POSTER) then print message 19, and swap object 9 (A POSTER) with object 11 (A PICTURE OF ST. GEORGE).
X PICT	Conds Acts	CARRIED 11 MESSAGE 47 DONE	By typing X PICT or EXAMINE PICTURE if object 11 is carried (A PICTURE OF ST. GEORGE) then print message 47.

X GOBL	Conds	AT 4	PRESENT 1 MESSAGE 4 DONE	By typing X GOBL or EXAMINE GOBLIN at location 4 if object 1 is present (A BOTTLE OF BEER) print message 4.
	Acts			
X GOBL	Conds	AT 4	PRESENT 3 MESSAGE 15 DONE	By typing X GOBL or EXAMINE GOBLIN at location 4 if object 3 is present (A DEAD GOBLIN) then print message 15.
	Acts			
X ROUN	Conds	AT 5	ZERO 12 MESSAGE 1 CREATE 2 ANYKEY SET 12 DESC	By typing X ROUN or EXAMINE ROUNDABOUT at location 5, it checks that flag 12 hasn't been set, then prints message 1 and creates object 2 (A SWORD). It then gives the "Press anykey" message and sets flag 12 and reDESCRIBes the location.
	Acts			
X ROUN	Conds	AT 4	MESSAGE 14 DONE	By typing X ROUN or EXAMINE ROUNDABOUT at location 5 it prints message 14.
	Acts			
X SWIN	Conds	AT 4	MESSAGE 13 DONE	By typing X SWIN or EXAMINE SWING at location 4, print message 13.
	Acts			
X SWIN	Conds	AT 3	MESSAGE 56 DONE	By typing X SWIN or EXAMINE SWING at location 3 print message 56.
	Acts			
X HOLE	Conds	AT 8	PRESENT 6 MESSAGE 27 DONE	By typing X HOLE or EXAMINE HOLE at location 8 if object 6 is present (A HOLE IN THE GROUND) print message 27.
	Acts			
X WALL	Conds	AT 9	ZERO 13 MESSAGE 8 CREATE 9	By typing X WALL or EXAMINE WALL at location 9, it checks to see if flag 13 hasn't been set then prints message 8 and creates object 9 (A POSTER). It then prints the "Press anykey"
	Acts			

		ANYKEY SET 13 DESC	message and sets the flag at 13 and reDESCRibes the location.
X FIEL	Conds Acts	AT 2 MESSAGE 9 DONE	By typing X FIEL or EXAMINE FIELD at location 2 print message 17.
X PATH	Conds Acts	AT 6 MESSAGE 16 DONE	By typing X PATH or EXAMINE PATH at location 6 print message 16.
X ALLE	Conds Acts	AT 8 MESSAGE 17 DONE	By typing X ALLE or EXAMINE ALLEY at location 8 print message 17.
X ALLE	Conds Acts	AT 9 MESSAGE 17 DONE	By typing X ALLE or EXAMINE ALLEY at location 9 print message 17.
X DOOR	Conds Acts	AT 10 MESSAGE 30 DONE	By typing X DOOR or EXAMINE DOOR at location 10 print message 30.
X DRAG	Conds Acts	AT 7 PRESENT 8 MESSAGE 22 SWAP 8 7 ANYKEY DESC	By typing EXAMINE DRAGON at location 7 if object 8 is present (A DRAGON) print message 22 then swap object 8 with object 7 (A KEY) print "Press anykey" message and reDESCRibe the location.
X CAVE	Conds Acts	AT 7 MESSAGE 32 DONE	By typing X CAVE or EXAMINE CAVE at location 7 print message 32.
X GRAS	Conds Acts	AT 2 MESSAGE 36 DONE	By typing X GRAS or EXAMINE GRASS at location 2 print message 36.
X POTH	Conds	AT 6	By typing X POTH or EXAMINE POTHOLE at location 6 print message 40.

	Acts	MESSAGE 40 DONE	
X MAN	Conds Acts	AT 8 MESSAGE 11 DONE	By typing X MAN or EXAMINE MAN at location 8 print message 41.
X CHAI	Conds Acts	AT 11 MESSAGE 63 DONE	By typing X CHAI or EXAMINE CHAIR at location 11 print message 63.
X BRIC	Conds Acts	AT 9 MESSAGE 59 DONE	By typing X BRIC or EXAMINE BRICK at location 9 print message 59.
X _	Conds Acts	MESSAGE 0 DONE	By typing X (ANYWORD) or EXAMINE (ANYWORD) print message 0.
PLAY ROUN	Conds Acts	AT 4 GOTO 5 MESSAGE 3 ANYKEY DESC	By typing PLAY ROUN or PLAY ROUNDABOUT at location 4 goto location 5 and print message 3 and print the "anykey" message then reDESCRibe the location.
PLAY SWIN	Conds Acts	AT 4 GOTO 3 MESSAGE 2 ANYKEY DESC	By typing PLAY SWIN or PLAY SWING at location 4 goto location 3 print message 2 and print the "anykey" message then reDESCRibe the location.
KILL GOBL	Conds Acts	AT 4 ZERO 14 PRESENT 1 CARRIED 2 MESSAGE 5 DESTROY 1 DESTROY 2 CREATE 3 ANYKEY	By typing KILL GOBL or KILL GOBLIN at location 4, check that flag 14 hasn't been set and that object 1 is present (A GOBLIN) and that object 2 is carried (A SWORD). It then prints message 5 and destroys object 1 (A GOBLIN) and 2 (A SWORD) and creates object 3 (A DEAD GOBLIN), then prints the "anykey" message and sets the flag at 14 and reDESCRibes the location.

**SET 14
DESC**

KILL GOBL

Conds

**AT 4
ABSENT 2
PRESENT 1
MESSAGE 12
DONE**

By typing KILL GOBL or KILL GOBLIN at location 4 if object 2 is absent (A SWORD) and object 1 is present (A GOBLIN) print message 12.

Acts

KILL GOBL

Conds

**AT 4
PRESENT 3
MESSAGE 57
DONE**

By typing KILL GOBL or KILL GOBLIN at location 4 and object 3 is present (A DEAD GOBLIN) print message 57.

Acts

KILL DRAG

Conds

**PRESENT 8
MESSAGE 35
DONE**

By typing KILL DRAG or KILL DRAGON if object 8 is present (A DRAGON) then print message 35.

Acts

KILL MAN

Conds

**PRESENT 10
MESSAGE 44
DONE**

By typing KILL MAN if object 10 is present (A DRUNKEN MAN) print message 44.

Acts

KILL MAN

Conds

**AT 9
MESSAGE 44
DONE**

By typing KILL MAN at location 9 print message 44.

Acts

IN HOLE

Conds

**AT 8
PRESENT 6
CARRIED 11
GOTO 7
DESC**

By typing IN HOLE or ENTER HOLE at location 8 and object 6 is present (A HOLE IN THE GROUND) and object 11 is carried (A PICTURE OF ST. GEORGE) go to location 7 and reDESCRibe the location.

Acts

IN HOLE

Conds

**AT 7
GOTO 8
DESC**

By typing IN HOLE or ENTER HOLE at location 7 goto location 8 and reDESCRibe the location.

Acts

IN HOLE

Conds

**AT 8
NOTCARR 9
MESSAGE 21
DONE**

By typing IN HOLE or ENTER HOLE at location 8 if object 11 is not carried (A PICTURE OF ST. GEORGE) print message 21.

Acts

KISS GOBL	Conds	AT 4	By typing KISS GOBL or KISS GOBLIN at location 4 and object 1 is present (A GOBLIN) print message 10.
	Acts	PRESENT 1 MESSAGE 10 DONE	
KISS DRAG	Conds	PRESENT 8	By typing KISS DRAG or KISS DRAGON if object 8 is present (A DRAGON) print message 33.
	Acts	MESSAGE 33 DONE	
KISS MAN	Conds	PRESENT 10	By typing KISS MAN if object 10 is present (A DRUNKEN MAN) print message 43.
	Acts	MESSAGE 43 DONE	
KISS MAN	Conds	AT 9	By typing KISS MAN if object 10 is present (A DRUNKEN MAN) print message 43.
	Acts	MESSAGE 43 DONE	
KICK GOBL	Conds	AT 4	By typing KICK GOBL or KICK GOBLIN at location 4 if object 1 is present (A GOBLIN) print message 11.
	Acts	PRESENT 1 MESSAGE 11 DONE	
KICK DRAG	Conds	PRESENT 8	By typing KICK DRAG or KICK DRAGON if object 8 is present (A DRAGON) print message 34.
	Acts	MESSAGE 34 DONE	
KICK MAN	Conds	PRESENT 10	By typing KICK MAN if object 10 is present (A DRUNKEN MAN) print message 45.
	Acts	MESSAGE 45 DONE	
KICK MAN	Conds	AT 9	By typing KICK MAN at location 9 print message 45.
	Acts	MESSAGE 45 DONE	
UNLO DOOR	Conds	AT 10	By typing UNLO DOOR or UNLOCK DOOR at location 10 if object 7 is carried (A KEY) print message 23 and go to location 11 then print the "anykey" message, reDESCRibe.
	Acts	CARRIED 7 MESSAGE 23 GOTO 11 ANYKEY	

GIVE BOTT	Conds Acts	DESC AT 8 PRESENT 10 MESSAGE 25 DESTROY 10 DESTROY 4 DONE	By typing GIVE BOTT or GIVE BOTTLE at location 8 if object 10 is present (A DRUNKEN MAN) print message 25, destroy object 10 (A DRUNKEN MAN) and object 4 (A BOTTLE OF BEER).
PUSH ROUN	Conds Acts	AT 5 MESSAGE 26 DONE	By typing PUSH ROUND or PUSH ROUNDABOUT at location 5 print message 26.
PUSH SWIN	Conds Acts	AT 3 MESSAGE 55 DONE	By typing PUSH SWIN or PUSH SWING at location 3 print message 55.
JUMP ROUN	Conds Acts	AT 5 MESSAGE 39 DONE	By typing JUMP ROUN or JUMP ROUNDABOUT print message 39.
JUMP SWIN	Conds Acts	AT 3 MESSAGE 39 DONE	By typing JUMP SWIN or JUMP SWING at location 3 print message 39.
TALK GOBL	Conds Acts	PRESENT 1 MESSAGE 48 DONE	By typing TALK GOBL or TALK GOBLIN if object 1 is present (A GOBLIN) print message 48.
TALK GOBL	Conds Acts	PRESENT 1 MESSAGE 48 DONE	By typing TALK GOBL or TALK GOBLIN if object 3 is present (A DEAD GOBLIN) print message 48.
TALK DRAG	Conds Acts	PRESENT 1 MESSAGE 48 DONE	By typing TALK DRAG or TALK DRAGON if object 8 is present (A DRAGON) print message 50.
TALK MAN	Conds Acts	PRESENT 10 MESSAGE 42 DONE	By typing TALK MAN if object 10 is present (A DRUNKEN MAN) print message 42.

TALK MAN	Conds Acts	AT 9 MESSAGE 64 DONE	By typing TALK MAN at location 9 print message 64.
SIT ROUN	Conds Acts	AT 5 MESSAGE 53 DONE	By typing SIT ROUN or SIT ROUNDABOUT at location 5 print message 53.
SIT SWIN	Conds Acts	AT 3 MESSAGE 54 DONE	By typing SIT SWIN or SIT SWING at location 3 print message 54.
SIT CHAI	Conds Acts	AT 11 CREATE 13 DONE	By typing SIT CHAI or SIT CHAIR at location 11 create object 13 (A CHAIR)
SIT _	Conds Acts	MESSAGE 52 DONE	By typing SIT (ANYWORD) print message 52.
OPEN DOOR	Conds Acts	AT 10 MESSAGE 61 DONE	By typing OPEN DOOR at location 10 print message 61.
DRIN BOTT	Conds Acts	CARRIED 4 MESSAGE 62 SWAP 4 12 DONE	By typing DRIN BOTT or DRINK BOTTLE if object 4 is carried (A BOTTLE OF BEER) print message 62, swap object 4 (A BOTTLE OF BEER) with object 12 (AN EMPTY BOTTLE).
SWIN	Conds Acts	AT 3 MESSAGE 55 DONE	By typing SWING at location 3 print message 55.
INFO _	Conds Acts	CLS MESSAGE 65 ANYKEY DESC	By typing INFO then clear the screen (CLS) print message 65 print the "anykey" message, reDESCRibe the location.

HELP_

**Conds
Acts**

**MESSAGE 70
DONE**

Message Text

- | | |
|-------------------|---|
| Message 0 | I see nothing special. |
| Message 1 | You notice that something has been hidden underneath the roundabout. |
| Message 2 | You climb onto the swing. |
| Message 3 | You go on the roundabout. |
| Message 4 | The large Goblin is looking at you and licking his lips! |
| Message 5 | You plunge the sword through the Goblin's heart, killing him instantly. |
| Message 6 | The nasty Goblin jumps in your way, preventing you from going south. |
| Message 7 | You lift up the manhole but it is too heavy for you to carry. You have managed to move it far enough to reveal a hole though. |
| Message 8 | A poster has been attached to the wall. |
| Message 9 | The field is covered in grass which is about 2" high and green. |
| Message 10 | The Goblin looks at you very strangely and then utters the word: "Yuk!" |
| Message 11 | As you lean forward to kick the Goblin he quickly moves out of the way and you fall flat on your face. |
| Message 12 | You try to kill the Goblin with your bare hands, but he just |

- laughs at your feeble antics.
Message 13 It looks very inviting indeed. Oh, how you would love to play on the swings!
- Message 14** It is round in shape and moves by pushing or pulling it.
- Message 15** A sword is stuck into the Goblin. He is very DEAD!!!
- Message 16** The path has seen better days. It appears to have potholes every few yards.
- Message 17** It is quite dark and damp, not the sort of place you like to hang around in.
- Message 18** It is about 3' round, and weighs a ton (literally). I don't think you could carry this as it looks too heavy.
- Message 19** It has a picture of a knight on it. Written underneath are the words: "Saint George"
- Message 20** It is made of bricks cemented together. What do you think a brick wall should look like?
- Message 21** Something prevents you from entering the hole.
- Message 22** The Dragon spots the picture of St. George and gets very angry. He breathes a fiery breath onto the poster turning it to ash and then stomps off.
He has left something behind!
- Message 23** You unlock your front door and climb up the stairs. You feel very tired after today's events.
- Message 24** The drunken man grabs hold of your leg and won't let go.
- Message 25** The drunk's eyes pop out of their sockets when he sees the bottle. He quickly grabs it and crawls back down the alley to drink the beer.

- Message 26** As the roundabout turns, you hear a grating noise coming from underneath.
- Message 27** The hole is about 3' in diameter and looks just about large enough to squeeze into.
- Message 28** The sword is very sharp!
- Message 29** The sword is stuck firmly in the dead Goblin.
- Message 30** It's painted green and has a keyhole about shoulder level.
- Message 31** It looks very much like the one you use to open your door.
- Message 32** Read the description of the location dummy!
- Message 33** The Dragon looks at you very strangely and says, "Not now darling, I have a terrible headache".
- Message 34** As you lift up your foot to kick the Dragon, you notice the sad look in his eyes. You lose heart and change your mind.
- Message 35** Have you ever tried to kill a Dragon with your bare hands? No I didn't think so! Not one of your best ideas.
- Message 36** It is very damp, it must have rained the night before.
- Message 37** It's just plain ol' bottle of beer.
- Message 38** Don't be stupid!
- Message 39** What? And break your neck? Not likely!
- Message 40** They are just holes in the ground, I would watch where I go if I were you.
- Message 41** He looks at you expectantly. He seems to want something.
- Message 42** "Hello mate, got a drink for an ol' seafarer?"

Message 43 You attempt to kiss the man, but he looks at you and says: "I might be drunk, but I'm not quite that drunk. Get lost!" With that, he swings a punch at you.

Message 44 Look, I know this is just an adventure, but do you have to kill everything you see?

Message 45 He kicks you back.

Message 46 You can't, it's too heavy for you!

Message 47 It's a picture of St. George.

Message 48 "Gobble, Gobble, I'm a Goblin and I love children, but I couldn't eat two of them at the same time."

Message 49 Dead Goblins don't talk, silly!

Message 50 You don't know any Dragonese to talk to him!

Message 51 You flop into the chair, relieved to get the weight off your feet. It's been one of those days when you should've stayed in bed.

Just at that moment you hear a faint noise, which gets louder and louder, then you realise that you must have fallen asleep in front of the television. You are sitting in your favourite chair.

It has just occurred to you that you must have been dreaming. Still you have just thought of a few ideas for a great adventure and you get up and turn on your computer.

THE END

Message 52 Wouldn't you rather find your keys though?

Message 53 You're already sitting on the roundabout dummy!

Message 54 Good idea! Now what?

Message 55 You start to move the swing higher and higher, but after a while you begin to feel nauseous so you bring it back to a

- Message 56** gentle rock.
It has a metal frame with two chains attached to the top about 3' away from each other. At the bottom, a wooden plank is attached to the chains...
- Didn't your mum let you play on the swings? Most people know what a swing looks like?
- Message 57** How can you kill a Goblin when he is already dead?
- Message 58** The wall is too high to climb.
- Message 59** A brick, is a brick, is a brick.
- Message 60** Don't be stupid, how can you get a hole?
- Message 61** You can't open the door, it is locked!
- Message 62** You drink the beer.
- Message 63** It looks very comfortable!
- Message 64** "Thanks for the drink, matey."
- Message 65** Some verbs used in this adventure are;
- Climb, Play, Kill, Kick, Drink, Sit, Swing, Enter, In, Open, Unlock, Talk, Jump, Stab, Lift.

Status Table

SIT CHAI	Conds	AT 11 PRESENT 13 MESSAGE 51 TURNS END	By typing SIT CHAIR at location 11 if object 13 (A CHAIR) is present print message 31, print how many turns you have taken and end the game.
	Acts		
--	Conds	AT 0 ANYKEY GOTO 1	By typing ANYTHING at location 0 print the "Press anykey" message and go to location 1 and reDESCRibe the location.
	Acts		

--	Conds	AT 1		By typing ANYTHING at location 1 print the "Press anykey" message and goes to location 2 and reDESCRibe the location.
	Acts	ANYKEY		
		GOTO 2		
		DESC		
--	Conds	EQ 5	1	By typing ANYTHING using the countdown flag (5) if object 4 is carried (A BOTTLE OF BEER) it prints message 69 after 16 moves from when the bottle was picked up.
		CARRIED 4		
	Acts	MESSAGE 69		
		DONE		
--	Conds	EQ 5	5	By typing ANYTHING using the countdown flag (5) if object 4 is carried (A BOTTLE OF BEER) it prints message 68 after 11 moves from when the bottle was picked up.
		CARRIED 4		
	Acts	MESSAGE 68		
		DONE		
--	Conds	EQ 5	9	By typing ANYTHING using the countdown flag (5) if object 4 is carried (A BOTTLE OF BEER) it prints message 67 after 7 moves from when the bottle was picked up.
		CARRIED 4		
	Acts	MESSAGE 67		
		DONE		
--	Conds	EQ 5	11	By typing ANYTHING using the countdown flag (5) if object 4 is carried (A BOTTLE OF BEER) it prints message 66 after 5 moves from when the bottle was picked up.
		CARRIED 4		
	Acts	MESSAGE 66		
		DONE		

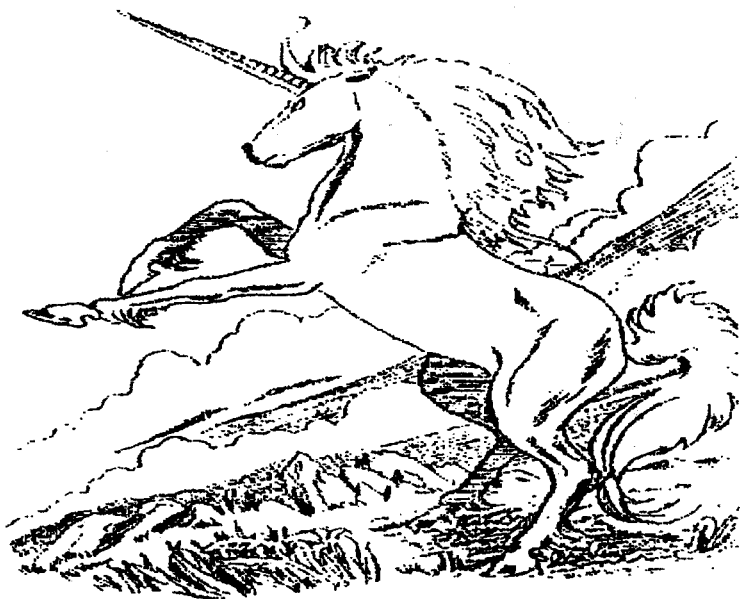
Object Word Table

Object 0		
Object 1		
Object 2	SWOR	GD
Object 3		
Object 4		
Object 5		
Object 6		
Object 7	KEY	GD
Object 8		
Object 9	POSTGD	
Object 10		
Object 11	PICT	GD
Object 12	BOTT	GD

VERBS THAT CAN BE USED IN WRITING ADVENTURES

A large list of verbs when writing an adventure is essential to challenge to adventure when playing your game.

This list can also help YOU when you are playing another adventure written by someone else.



Abandon	Abduct	Abort	Absorb	Accelerate
Accept	Acknowledge	Across	Acquire	Activate
Adapt	Add	Adhere	Adjust	Administer
Admit	Adorn	Affix	Aim	Alter
Ambush	Analyze	Anchor	Announce	Annoy
Apologise	Answer	Apply	Approach	Arrest
Ascend	Ask	Assault	Attach	Attack
Attempt	Attend	Avoid		
Bail	Bake	Bandage	Bash	Batter
Beat	Become	Beg	Bend	Bleach
Blend	Blink	Blow	Bind	Bite
Board	Boil	Bolt	Borrow	Bounce
Brace	Brandish	Break	Breathe	Brew
Bribe	Bridge	Browse	Brush	Build
Burn	Bury	Buy		
Call	Carefully	Carry	Carve	Cast
Catch	Change	Chase	Choose	Chop
Clean	Clamp	Clap	Climb	Close
Closely	Collect	Combine	Connect	Construct
Count	Cover	Crack	Crawl	Create
Creep	Crimp	Cross	Cut	
Dance	Decode	Defect	Deflate	Deflect
Defrost	Demolish	Deposit	Depress	Destroy
Detonate	Dial	Dig	Dip	Direct
Disable	Disbelieve	Disembark	Dispense	Displace
Dissolve	Dive	Divide	Divert	Down
Drag	Drape	Draw	Dream	Dredge
Dress	Drill	Drip	Drink	Drive
Drop				
Eat	Elevate	Embark	Employ	Empty
Enter	Erect	Examine	Excavate	Exchange
Exit	Explode	Explore	Extend	Extinguish
Extract	Extricate			
Fasten	Feed	Feel	Fill	Find
Fire	Fit	Fix	Float	Flick

Flight Focus	Fling Fold	Flip Follow	Fly Force	Finish Free
Gamble Glue Grope	Gather Go	Gaze Grab	Get Grasp	Give Grind
Hail Heat Hit Hypnotise	Hand Help Hitch	Handle Hide Hold	Hang Hint Hop	Harness Hire Hurl
In Insert Intrude	Inflate Instigate Imagine	Ignite Inventory Implant	Inject Invert Isolate	Input Invoke
Jiggle	Join	Joust	Jump	
Kick Kneel	Kill Knock	Kindle Knot	Kiss	Knead
Land Leap Light Low	Launch Let List Lower	Lasso Lever Listen Lubricate	Lay Lie Load	Lean Lift Look
Magnify Merry Muzzle	Make Mix	Mate Mound	Melt Mount	Mend Move
Nail Nudge	Net Nuzzle	Nibble	Nip	Note
Offer	Oil	Open	Out	Overtum
Pack Pat Pinch Plunge Pour	Paddle Pawn Place Poke Pray	Paint Pay Plant Polish Press	Parcel Phone Play Point Prise	Part Pick Plug Post Prop

Pull	Push	Put		
Question	Queue	Quiver	Quick	Quote
Raise	Rattle	Reach	Read	Reflect
Repair	Replace	Remove	Replace	Reply
Requisition	Rescue	Reset	Rest	Reverse
Ride	Ring	Rip	Roll	Rotate
Row	Rub	Run		
Sacrifice	Sail	Say	Scratch	Scatter
Scrape	Scream	Screw	Score	Seal
Search	Secure	Seize	Sell	Select
Send	Set	Sew	Shape	Sharpen
Shoot	Show	Shout	Shut	Shutter
Shake	Shape	Sharpen	Shove	Sieve
Sift	Sing	Sip	Sit	Skin
Slap	Sleep	Slide	Smash	Smear
Smell	Smoke	Smother	Sniff	Snuff
Span	Speak	Spin	Spray	Spread
Sprinkle	Squash	Squeeze	Squirt	Stab
Stain	Stamp	Stand	Steal	Steer
Stop	Stick	Stir	Strip	Straighten
Strangle	Strike	Stroke	Stutter	Suck
Support	Swallow	Swap	Sweep	Swim
Swipe	Swing	Switch	Syphon	
Take	Talk	Tap	Taste	Tell
Throw	Thrust	Tie	Tickle	Touch
Trade	Trip	Translate	Truncate	Try
Tug	Tuck	Turn	Twiddle	Twirl
Twist	Type			
Unbolt	Unchain	Undo	Undress	Unfold
Unlatch	Unleash	Unlock	Unpack	Unpick
Unscrew	Unseal			
Weigh	Welcome	Weld	Wet	Whip
Whirl	Whisper	Whistle	Widen	Wind
Wink	Wipe	Work	Worship	Wound

Wink
Wrap
Wring

Wipe
Wreak
Write

Work
Wreck

Worship
Wrench

Wound
Wrestle

X-Ray

Yak
Yell

Yank
Yield

Yap

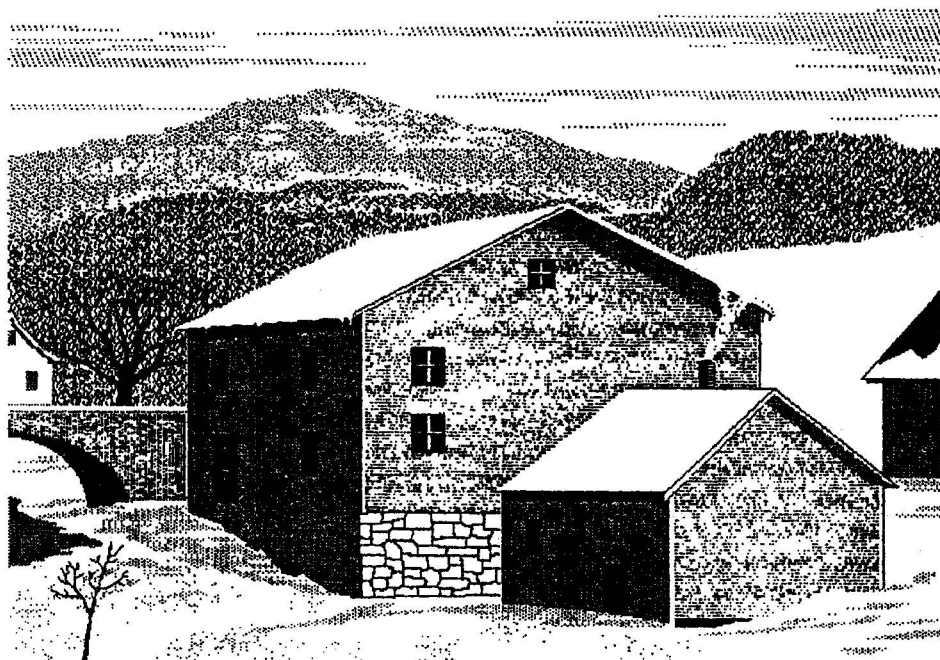
Yawn

Yearn

Zap

Zip

Zoom



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